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MINNEAPOLIS
INSTITUTE
OF ARTS

The Minneapolis Institute of Arts has recently acquired from the Dunwoody Fund an important water color by Winslow Homer. It is entitled "The Conch Divers" and was painted in the winter of 1885 and 1886 when the artist visited the Bahama Islands. This water color was formerly in the collection of Russell Sturgis. It shows a group of negroes on the deck of a sloop watching the reappearance of a diver who has just come up along side with some shells in his hands. The Island of New Providence with its palms is seen in the distance at the right. It is an admirable example of this distinguished painter's exceptional work in this medium.

The Minneapolis Institute of Arts has also purchased from the same fund an attractive painting by Robert Henri. It represents a light-haired smiling boy wearing a red smock and a big straw hat with the brim turned back so that the full sunlight illuminates the mischievous little face. The title of the portrait is "Fi." It was painted in Ireland a few years ago on a painting trip similar to those the artist has made in recent years to Spain and New Mexico.

THE DETROIT
ART MUSEUM

The Detroit Museum of Art has acquired lately two paintings and two works in sculpture. The paintings are a figure of a little girl by William Sergeant Kendall entitled "Crosslights" presented by Mr. David Gray one of the Museum Trustees, and illustrated in this number of ART AND PROGRESS; and a painting by Charles W. Hawthorne entitled "Refining Oil," which, upon the recommendation of the Committee on Collections, was purchased and presented to the Museum by Mr. Elliott T. Slocum.

The works in sculpture are a bronze relief "Amor Caritas," by Augustus Saint-Gaudens and "Centaur and Dryad," by Paulanship, both of which were purchased by popular subscription. The beautiful bronze by Saint-Gaudens has been placed on exhibition in the main sculpture court in the Museum and is reproduced in this number of ART AND PROGRESS. In referring to this purchase in the

Bulletin of the Detroit Museum of Art, mention is made of the fact that this idea of the great American sculptor went through a series of changes before it reached its present formal, but fascinating design. "One of the ideal figures of the Morgan tomb at Hartford, an angel with arms lowered, embodies the original idea. This was developed in 1886 into the Angel with the Tablet designed for the tomb of Anna Maria Smith of Newport. John Singer Sargent, the painter, greatly admired this figure and expressed the desire to make a painting of it, whereupon Saint-Gaudens, who felt this a high compliment to his angel, remodeled the figure, making few changes in the composition but conventionalizing the drapery and making more formal the wings of the angel. So successful was the larger composition that the sculptor reduced the figure to the size of the relief now in the Museum's possession."

The French Government purchased the "Angel with the Tablet" for the Luxembourg, where it has been given conspicuous place.

A LECTURE
ON COLOR

That color, like music, can be accurately recorded was made plain by Prof. A. H. Munsell at the National Arts Club, New York, on the evening of October 27th. Mr. Munsell's address was given under the auspices of the American Institute of Graphic Arts before its members and invited guests. The audience was a large one and the address was so well received that the meeting will go down as one of the notable affairs held by the Institute. Professor Munsell opened his talk by calling attention to the fact that seven centuries ago Pope Gregory said in effect that music should be memorized for the reason that a record of sounds could not be preserved in any other way. Since then, as we all know, it has been found possible to record sounds and perpetuate them by the written and printed methods familiar to all of us. Until a short time ago Pope Gregory's opinion as to music had been applied by all of us to color, but that the attitude was wrong Professor Munsell then proceeded to demonstrate with his various charts and devices. He pointed out in the beginning that color could do three things: (1) Deceive the eye, (2) fascinate and hold the

eye, and (3) arrest the eye. In the third rating he placed the bright colors used on modern poster art.

The speaker began by holding up as a fallacy the old notion that red, yellow and blue comprised the primary colors, and by means of a revolving wheel showed that red, yellow and blue did not merge into a neutral gray, as they should if they were real primaries. He then demonstrated that neutral gray could be produced by the true primaries: Yellow, red, purple, blue and green. While it is economical to use the three-color primary theory for printing, color effects more true and pleasing would result with five printings of the real primaries.

Color complements should balance in strength, as on a Persian rug. Unbalanced color is startling, as on some of the modern poster work. It is not necessary to maintain a perfect balance at all times, but the user of color should start from the balance point and determine what degree of unbalance the color will bear. It was noted that colors on a white background do not seem to have the brilliancy that is present when colors are on a black background.

Professor Munsell interested his audience in the practical application of his method of color notation by telling how he had made a record of the colors in a European sunset and how an American artist using the Munsell method had sent instructions across the continent to his printer as to the colors to be used in printing a poster. The speaker was frequently applauded and heartily so at the close of his address.

Under the auspices of the American Institute of Graphic Arts, there was held at the National Arts Club, November 3d to 10th, an exhibition of contemporaneous wood engravings which included specimens of the work of Timothy Cole, William Baxter Closson, Arthur W. Dow, Stephen G. Putnam, Rudolph Ruzka, William G. Watt, Henry Wolf and others. The exhibit was opened by a dinner of the Institute, on the evening of November 3d.

awake organization. In July the Club visited by special invitation "Laurelton Hall," the home of Louis C. Tiffany, Oyster Bay, L. I. In August they visited the home and studio of William de Leftwich Dodge, the well-known mural painter. In September a pilgrimage was made to the Cheney Silk Mills at South Manchester, Conn. And on Saturday afternoon, September 25th, the members enjoyed a lecture promenade on "Tapestries" at the Metropolitan Museum of Art given by George Leland Hunter.

The program for the winter includes similar visits to private houses, exhibitions and galleries with talks on various subjects by specialists on the several subjects. Mr. Henry W. Kent, Secretary of the Metropolitan Museum, will be one of these lecturers. He is to speak on the subject of "The Art of Display as Related to Museums." Sir Charles Allom is to give an illustrated lecture on "American Arts Neglected by Americans," which promises to be most engaging.

RUG MAKING IN INDIA TODAY

The following brief account of rug making in India was given in a recent issue of *The Upholsterer*, one of the best of our current trade journals. "The India carpet industry is today in the safe hands of a few firms who practically control it. During the year 1913-14 India sold to Great Britain carpets and rugs to the value of \$582,233; to the United States, the imports reached the value of \$66,000. Possibly many of the carpets exported to the United Kingdom were eventually reshipped to America because today we are beginning to again appreciate the importance of India, especially in the carpets that are made at Kashmir, where the yarns are obtained from the goats and are smooth and lustrous as silk. This fine quality of wool is known as pashn. In some localities of India the knots run twenty to the inch.

The center of the industry, which specializes on American trade is Amritsar. The industry here owed its origin to the initiative of the jails of the Punjab, which first brought Indian carpets to the notice of the outside world at the London International Exposition in 1851. Carpet making as a jail industry is largely practiced in

THE ART IN TRADES CLUB

The Art in Trades Club of New York, which is a chapter of the American Federation of Arts, is certainly a wide-